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PICTURES ON THE OUTER WALL OF THE GARDEN:

ORIGINAL.	CHAUCERIAN.	
Tristesse	Sorowe	
Veillesse	Elde	Age
Vilennie	Vilany	

INHABITANTS OF THE GARDEN:

Biauté	Beaute	
Cortoisie	Cortesie	
Dédiut	Myrthe	Pleasure
Doux Regard	Swete Lokyng	Friendliness
Franchise	Fraunchise	Freedom
Jonesce		Youth
Largesce	Largesse	Liberality
Liesce	Gladness	Mirth
Oiseuse	Ydelnesse	Indolence
Richece	Richesse	Wealth

ARROWS OF THE GOD OF LOVE:

Desespérance	Wanhope	Despair
Honte	Shame	
Novel-Penser	New-thought	Fickleness
Orguex	Pride	
Vilenie	Vylanie	Baseness
Biau Semblant	Fair Semblaunt	Affability
Biauté	Beaute	
Compaignie	Company	Association
Cortoisie	Cortesie	
Franchise		Freedom
Simplece	Symplesse	Simplicity

COMFORTERS PROMISED TO THE LOVER:

Dous Parlers	Swete speche	Pleasant Converse
Dous Pensers	Swete thenkyng	Pleasant Thought
Dous Regars	Swete lokyng	Pleasant Vision
Espérance	Hope	

ALLIES OF THE LOVER:

Bel Acueil	Bialacoil	Comradery
Franchise	Fraunchise	Frankness
Pitié	Pite	

ENEMIES OF THE LOVER:

Dangier	Daunger	Reserve
Honte	Shame	Modesty
Jalousie	Jelousie	Suspicion
La Veille	Vekke	Conventionality
Male-Bouche	Wikkid-tunge	Slander
Paour	Drede	Fear

ELIZABETH DEERING HANSCOM.

Yale University.

SPANISH LITERATURE.

Rotron-Studien. I. Jean de Rotrou als Nachahmer Lope de Vega's. Von GEORG STEFFENS, Dr. Phil., Berlin, Gronau: 1891, pp. 104.

Boccaccios Novelle vom Falken und ihre Verbreitung in der Litteratur. Nebst Lope de Vegas Komödie: 'El Halcon de Federico,' von RUDOLF ANSCHUETZ. Erlanger Beiträge zur Englischen Philologie u. vergleichende Litteraturgeschichte. Erlangen: 1892, pp. 100.

THE influence of the Spanish drama upon the French theatre in the seventeenth century is a very interesting field of research, and the work of Dr. Steffens, upon the particular authors he has chosen, is a very thorough and scholarly one. At the outset, however, we are not a little surprised to find that, in the introductory chapter "Zur Biographie Rotrou's und zur Geschichte der Rotrou-Forschung," the name of Puibusque is conspicuous by its absence. It is now just fifty years ago since the latter's 'Histoire comparée des littératures espagnole et française' appeared. Dr. Steffens frequently quotes Schack, 'Geschichte der dramatischen Literatur und Kunst in Spanien,' which was first printed at Frankfurt, in 1845, two years later. Has Dr. Steffens overlooked Puibusque? Or, as the introduction is to contain 'eine kritische Zusammenstellung der wichtigsten Schriften über den Dichter,' did he not think him of sufficient importance? To judge from some of the very inferior, and in our author's own opinion, sometimes almost worthless books, that find a place in his list, this latter supposition is hardly probable. We are well aware that it is frequently said now-a-days, that the work of Puibusque is out of date, that he is often wrong, and oftener inaccurate, yet it is equally true that he is often right, and it seems that in the discussion of the present question, his book is worthy of mention. That Puibusque was not so far wrong in his estimate of Rotrou is shown by the following:

"Mais si Rotrou avait le pied plus ferme et la main plus haute que Hardy, Tristan, Mairat et du Rye, il ne mettait guère plus de régularité et de suite dans sa marche; le désordre de ses plans et la négligence de son style l'ont empêché de se soutenir au rang qu'il avait conquis. Sur ses trente-sept pièces, trois ou quatre seulement ont mérité de vivre; pourquoi le cacher? Le poète de Dreux avait le laisser-aller de La Fontaine, et n'en avait pas le patrimoine; harcelé par des créanciers qui lui demandaient sans cesse de l'argent ou

des pièces, il trouvait plus facile de leur donner des pièces que de l'argent; mais pressé de vendre son temps pour payer ses dettes, il fit un peu de tout, des comédies, des tragi-comédies, des pastorales; la littérature espagnole, cette providence de nos auteurs aux abois, lui fournit les *Occasions perdues*, la *belle Alfrède*, les *Deux pucelles*, *Laure persécutée*, *Célie*, ou *le vice-roi de Naples*, don *Bernard de Cabrère*, et à peine eut-il le loisir de versifier des ouvrages qu'il aurait dû commencer par refondre."

That Rotrou was a *poète à gages* is confirmed by Chapelain's letter quoted by Steffens.¹

Of the plays of Rotrou, which Puibusque above says were taken from the Spanish, Steffens shows (p. 103), that Rotrou's 'Don Lope de Cardone,' which Schack asserts also to be an imitation of Lope de Vega's 'Don Lope de Cardona,'² has nothing in common with it save the title. Here we must turn Puibusque's criticism, in speaking of another play,—the 'Amour Médecin' of Molière and its supposed relation to Tirso de Molina's 'Amor medico,'—against himself: 'L'identité de titre n'a pu également tromper que ceux qui jugent sur l'étiquette,' etc.³

In part II, Steffens takes up the plays of Rotrou founded upon Lope de Vega, beginning with the latter's 'La Sortija del olvido' and Rotrou's 'La bague de l'oubli.' Then follow Lope's 'La ocasion Perdida' and Rotrou's 'Les occasions perdues'; Rotrou's tragi-comedia 'L'heureuse constance,' and Lope's 'El poder vencido y el amor premiado' and 'Mirad à quien alabais.' Rotrou's 'La belle Alfrède' is shown to have nothing to do with Lope's 'La hermosa Alfréda.' Here again similarity of title deceived both Schack and Puibusque. Rotrou's 'L'heureux naufrage' may be founded upon Lope's 'El naufragio prodigioso,' which latter exists only as a *suelta*, and was out of our author's reach. As to Rotrou's 'Don Bernard de Cabrère' and 'La adversa fortuna

de Don Bernardo Cabrera,' doubtfully ascribed to Lope, nothing is settled, as Steffens was unable to see the latter play. The 'Laure Persécutée' is proven to have been modelled upon Lope's 'Laura perseguida,' and not upon Guevara's 'Reinar despues de morir,' as Schack, ('Nachträge,' p. 104.) supposed. Of this play of Rotrou's, Puibusque says:

"On suppose que cette tragi-comédie, imitée de la 'Nise perseguida' de Bermudez, a été mise à profit par Lamotte, pour son *Inès de Castro*, et cette conjecture n'a rien que de très-vraisemblable" (p. 414).

This statement is incorrect. Steffens shows that in none of his plays has Rotrou so closely followed Lope de Vega, as in his 'Laure persécutée'; at least up to the beginning of the third act.

Dr. Steffens' monograph is a very thorough and conscientious piece of work, which shows wide reading and painstaking research. A very minute analysis of such of the plays of Vega and Rotrou as are discussed is given, and they are carefully compared and their relation to each other established. The author promises a study of Rotrou and his other Spanish sources in another essay.

There is perhaps no story from the 'Decamerone' so well known, indirectly at least, on this side of the Atlantic, as the one upon which Longfellow has founded his charming 'Falcon of Ser Federigo,' in the 'Tales of a Wayside Inn'; and this fact lends an additional interest to the very careful and conscientious little book of Herr Anschütz. The story is told in the ninth novel of the fifth day, and the tale is briefly summarized by Boccaccio as follows:

'Federigo degli Alberighi ama, & non è amato, & in cortesia spendendo il suo si consuma, & rimangli un falcone, il quale, non hauendo altro, dà a mägare alla sua donna uenutagli a casa, laqual ciò sappiendo mutata di animo il prende per marito, & fallo ricco.'⁴

Boccaccio says that the story 'used to be told' by Coppo di Forghese Domenichi, a worthy citizen of Florence, who, being advanced in years, delighted in relating "delle cose passate co suoi vicini & con altri." Coppo is

¹ Cf. from another letter of Chapelain's: 'Le docteur, de poëte comique se fait lieutenant au baillage de Dreux,' with Puibusque ('Hist. comparée,' vol. ii, p. 414).

² On this play of Lope de Vega's, Shirley founded his drama 'The young Admiral.' Shirley, who has been much praised for the originality of his plots, took many of them from the Spanish dramatists. See Stiefel, "Die Nachahmung spanischer Komödien in England unter den Stuarts." *Romanische Forschungen*, v, p. 196.

³ Puibusque, ii, 227.

⁴ Fol. 154, v. ed. 1527.

a historical character, who died between 1348 and 1353. Our author says: "Christofano Landini bestätigt in seinem Dante-Kommentar, dass Boccaccio die Erzählung aus Coppo's Munde gehört habe," and cites Manni, 'Istoria del Decamerone,' p. 364. Manni says: "Landini inferisce, che la presente novella l'ha il Boccaccio intesa dalla viva voce di Coppo, parlando sul Canto viii, dell' Inferno di Dante." Boccaccio in his 'Comento' speaks twice of Coppo, as follows: "Fu questo Filippo Argenti (secondochè ragionar solea Coppo di Borghese Domenichi)," etc., and again on page 434: "Questa Gualdrada, secondochè solea il venerabile uomo Coppo di Borghese Domenichi raccontare," etc. Landino it is true, says: "Costui (Filippo Argenti), secondochè'l Boccaccio dice hauere inteso di Coppo di Borghese," etc., (fol., 50, Ed. 1578).

It is very probable that Boccaccio, born in 1313, may have heard the story from the lips of Messer Coppo, but he nowhere says that he did so hear it. Manni makes no attempt to trace the story further than Boccaccio's immediate source. He tells us that a Federigo di Messer Filippo degli Alberighi had a small estate (*poderetto*), at Campi. Though Coppo tells the story of the falcon as an actual fact, happening in his own time, our author seeks to trace the story further, to a tale in the 'Pantschatantra.' (Benfey ii, 247), but we believe, with Varnhagen, that there is no relation between them 'es sei denn dass die doch wohl vorauszusetzenden Zwischenglieder nachgewiesen würden'; nor does the story of Abou Adi Hatem, who, having no other means to entertain his guests, kills his horse to provide a repast for them, show any greater resemblance to Boccaccio's story.

Our author now examines "Die Verbreitung der Novelle in der Litteratur," beginning with Hans Sachs and going down to our own times. Of these, one of the most interesting is Lope de Vega's *comedia*, 'El Halcon de Federico,' a play that first appeared in the very rare "Trezena Parte de las Comedias de Lope de Vega Carpio," etc., Madrid, 1620. An analysis of Lope's play is given, which shows how

5 'Il Comento di Giovanni Boccaccio,' etc. Firenze, Le Monnier. 1863, vol. ii, p. 150.

closely he followed the tale in the 'Decamerone,' even the two brothers, who urge Monna Giovanna to marry again, after the death of her first husband, and who have been omitted in all other versions of the tale, to the present day, here appear under the names of Eliano and Celio. Herr Anschütz has done a good service to Spanish literature in reproducing, entire, the play of Lope, which has not been reprinted since the original editions of 1620, though it must be confessed that 'El Halcon de Federico' is a very ordinary play, and is far surpassed by scores of *comedias* by the same author. The last act is very weak, and is especially disappointing. Passing over the various forms in which our story has been employed in other literatures, we come back to Longfellow's 'Tales of a Wayside Inn,' first published in 1863. The author shows how very closely 'The Falcon of Ser Federigo' follows the story of Boccaccio, at times even showing striking verbal resemblances. Our attention is also called to a fact which, however, must immediately occur to one acquainted with the tale in the Decameron, and that is, how everything objectionable has been eliminated by Longfellow. In his poem, Federigo's love appears in a much more exalted form,—he does not seek to win the love of the wife of another. Longfellow's Monna Giovanna, as Federigo woos her, is yet unmarried, but he is unfortunate, and his rival succeeds in winning her hand and heart. A comparison of Tennyson's 'Falcon' with its sources, concludes this very interesting book.

HUGO A. RENNERT.

University of Pennsylvania.

GERMAN LITERATURE.

Aus dem Leben eines Taugenichts. Von JOSEPH FRIEDRICH VON EICHENDORFF. Edited, with an Introduction and Notes, by CARL OSTHAUS, A. M. Boston: D. C. Heath & Co. ix, 176 pp. 12 mo.

WE have to thank Professor Osthaus for a really serviceable and practical text for the earlier part of a German course. Those who would make a beginner acquainted as soon as possible with an easy, extended and independent text, will find here the material desired.